

ENGLISH STUDIES SUPPLEMENT

Edited by

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THE HAGUE BASEL

Vol. XIX. No. 4

August 1937

1. Mazarin continued in Europe the policy of his predecessor and master Richelieu. 2. It did not always bring him success. 3. He was reproached with being an Italian, favouring his nephews and nieces in Paris, and paying for his brother's cardinal's hat with French gold. 4. People were not grateful to him for the victory of Lens in 1648 and the peace of Westphalia of the same year. 5. Yet this treaty crowned Richelieu's work; but that did not prevent the agitation of the Fronde against the "Mazzarini".

6. Mazarin enjoyed the doubtful privilege of being the object of universal hatred in the years 1648-1652; the kingship had to endure the attacks of the parliament, which wanted to curtail the royal authority; the nobility said they wanted to shake off the yoke which Richelieu had imposed on them, and, as always, the mob saw in the disturbances an opportunity for theft, robbery and murder. 7. All this opposition had too various an origin for it to be supported by a common will; people agreed only in calling the "Sicilian knave" all sorts of names. 8. Of all the men who have been in power in France Mazarin was certainly detested most; he required all his suppleness, all his genius for intrigue, all his energy, too, in order not to be swept away by the flood of hatred.

9. In the entanglements of those four years Mazarin had but one reliable support: the love of the queen-mother, Anne of Austria. 10. That was much, no doubt, but it would not have been sufficient, if Mazarin had not also shown himself such an adroit diplomatist, who knew the passions of men and knew how to play on them as on a pianoforte.

11. He was not, like Richelieu, capable of a frontal attack, but relied for success on "bargaining, smoothing things over, mitigating and arranging matters". 12. Where Richelieu would have spoken in a high tone and threatened with the headsman, Mazarin smiled, yielded first, to start intriguing afterwards, and make his coup in the end.

Observations. 1. *Continued in Europe the policy.* 'The placing of adverbial adjuncts between predicate and object is avoided as much as possible', but it may be difficult to do so 'when the object is accompanied by lengthy modifiers or is represented by a subordinate clause, while the nature of the adverbial adjunct does not admit of its being placed either in front or between the subject and predicate' (Poutsma, *Grammar*, I, 1, Ch. VIII, §§ 23-24). Frequently the adverbial adjunct in question is unstressed. Examples: Schmidt ... shows that the most primitive races now existing worship by simple rites a single High God. (*Ev. Encycl.*). They handed down from the barbarian beginnings of their people two great epics, the Iliad and the Odyssey. (Wells, *Sh. Hist.*). Socrates ... was condemned ... to drink in his own house and among his own friends a poisonous draught made from hemlock. (Wells, *Sh. Hist.*).

3. *To reproach* is constr. with *for* and *with*. — We pay money, a bill, expenses, but we pay *for*, i.e. 'give money or other equivalent value for'

the article we buy. — *Te Parijs*: 'in is used before capitals of countries and the town we live in, i.e. when we think of the town as a centre of our own life.' (Kruisinga, *E. Gramm. for Du. Stud.*, II, 4th ed., p. 122, n. 1.). *At* is 'used before names of places except that of London' (Wylde). Compare: They blockaded one French army in Metz, forced another to surrender at Paris, and besieged a third in Paris. (*Ev. Encycl.*).

4. The E. equivalent of *Du. de slag*, overwinning bij is *the battle, victory of*. English uses *at, near, off* etc. when the substantive is not preceded by 'the'. *Du. in de slag* is E. *at or in the battle*. Examples: Napoleon defeated the army of Murad Bey at the battle of the Pyramids. The French fleet was destroyed by Nelson in the great battle of the Nile. (*Ev. Encycl.*).

5. When *actie* does not refer to a political action in general, but to an action that aims at exciting the mind of the public and causing a disturbance, it should be translated by *agitation*. The word may also refer to the disturbance caused. Examples: In 1680 Shaftesbury formed a committee for promoting agitation throughout the country. (Green, *Sh. Hist.*). From the very outset of his reign he was faced by the situation created by Luther's agitations in Germany (Wells, *Sh. Hist.*). Meanwhile one of the vile impostors who are always thrown to the surface at times of great public agitation was ready to take advantage of the general alarm. (Green, *Sh. Hist.*). The agitation for a Reform Bill ... (*Ev. Encycl.*). He secretly encouraged an anti-British agitation (*Ev. Encycl.*).

6. *Royalty, kingship*. When *royalty* refers to the office, position, power of a sovereign it usually does not take the article. Examples: His mind saw the political difficulties which would follow on the abolition of Royalty, and in spite of the king's evasions he persisted in negotiating with him. (Green, *Sh. Hist.*). Popularly *royalty* is synonymous with *monarchy or sovereignty*. *Royalty* properly denotes the status of a person of royal rank. (*Ev. Encycl.*). When *Royalty* (with pl. vb.) means 'the members of the royal family' it takes the article. Usage is more varied in the case of *kingship*. Examples: They were nearly of an age and he had no doubt thought that if kingship came to him it would no doubt be late in life. (*Sunday Times*). The Church ... reduced even to forget old purposes and enmities, and join interest with the kingship. (Carlyle, *Fr. Rev.*). Theoretically the kingship was still elective ... (*Ev. Encycl.*). The burden of kingship is no light one. (*Sunday Times*). — *Verdueren*: endure, suffer. 'Bear' is hardly idiomatic, as it refers to a weight, pressure or strain, and not to a (repeated) impact. — *Royal, regal authority*. *Kingly authority* is very unusual: 'Whether the magistrate to whom the whole kingly power was transferred should assume the kingly title.' (Macaulay, N.E.D.). — *To curtail*: 'Galling to the Crown as the freedom of the press ... was soon found to be, Charles made no attempt to curtail it.' (Green, *Sh. Hist.*). — *Afschudden*: One prince, who was married to an Egyptian princess of pure blood, determined to throw off the yoke of the Barbarian. (*Ev. Encycl.*). Portugal, which had only just shaken off the rule of Spain, was really dependent upon France. (Green, *Sh. Hist.*). — *To impose* is used with a variety of objects: to impose a creed, terms, a check, celibacy, a test, etc. on a person.

7. *Verzet* is not *resistance* here, but *opposition*; it is active. The party which opposes the government is 'the opposition'. — *Verschillen* here

means 'exhibiting or possessing (several) different characteristics or qualities' and cannot be translated by 'different' or 'dissimilar'. Compare: 'These changes are manifold and various, for human affairs are multitudinously complex' (Wells, *Sh. Hist.*), where 'various' means 'of several different kinds'. Things are *dissimilar to (from)*, or *different from* (also *to*, 'by many considered incorrect' according to N.E.D., which is 'mere pedantry' according to Fowler, *Mod. Us.*) one another when they are unlike. But 'different' shares the most usual sense of 'various': several. — *Ge-dragen*: supported; thus a person may be supported by courage, or by our approval, his 'mental or spiritual vigour' is 'maintained, upheld' (Wyld). The use of 'to bear' is not so good.

8. *Carried away, swept away, carried off his feet*. 'Carried off' is not correct. — *Stroom* is best translated by *flood*. *Torrent* is correct, *stream* may pass, but 'current' will hardly do, as the word is used fig., with ref. to a) the course of time, b) the trend, tenor, drift of events, opinions, writings, etc. — *Hatred, hate*: According to N.E.D. *hate* is now chiefly poetical, but the word is frequently met with in sober prose.

9. *Confusions*: These confusions continued to rage without intermission till the year 1572. (N.E.D.)

10. *But for M. showing himself, or but for the fact that Zich tonen*: In the procedure he adopted Bismarck proved himself a wise statesman; Finally, Bismarck showed himself an adept in diplomacy. (*Ev. Encycl.*). *Diploma(ist)*: 'The longer E. formation is preferable to the un-English -mat.' (Fowler.).

Translations were received from Mr. W. H. T., Amsterdam (good); Miss J. S. J. K., Haarlem (good); Miss F. G. de L., Rotterdam (fair); Mr. P. N. v. W., Assen (sufficient); Miss H. W. S., Rotterdam (sufficient); Mr. A. L. K., Hilversum (sufficient); Mrs. G. V.-V., Texel (sufficient); Mr. A. J., Groningen (sufficient); Miss J. W. v. H., Bois-le-Duc.

Translations of the following passage may be sent by subscribers to Mr. R. C. J. Born, 34 Hofwijckplein, The Hague, before Sept. 1.

In 1629 werd Cromwell lid van het parlement. Slechts enkele malen voerde hij hier het woord, maar hij trok dadelijk de aandacht. Hij had het voorkomen van een boer, zijn gelaatstreken waren grof, maar zijn ogen levendig; zijn stem was hard, maar wat hij zeide was belangwekkend en oorspronkelijk. Onder de druk der omstandigheden werd Cromwell soldaat. Hij was niet voor het militair beroep opgeleid. Als kleine landjonker had hij zijn velden bebouwd en zijn producten op een naburige markt verkocht. Nu moest hij zijn aandacht schenken aan de organisatie van een leger en aan militaire tactiek. De oorlog leerde hem, dat toewijding en vastberadenheid groter waarde hebben dan ervaring en routine. Zijn verdienste als militair leider lag niet in de grootsheid of de stoutheid van zijn ideeën, maar in zijn organisatietalent en in de geestdrift, die hij wist te wekken en te beheersen. Cromwell dankte zijn gezag grotendeels aan zijn persoonlijke invloed op zijn soldaten. Hij had weinig uit boeken, veel van mensen geleerd. Tegenover zijn soldaten was hij beurtelings gemeenzaam en hooghartig; hij bad met hen, maar verstonde ook de kunst hun zijn wil op te leggen. Bij de legers der royalisten was noch orde, noch krijgsgstucht; Cromwell's regimenten gehoorzaamden aan één wil, die van hun commandant.

Met al de grote generaals der historie had Cromwell gemeen, dat hij niet schroomde bloed te vergieten. Tijdens de oorlog in Ierland in 1649 werd de eerste stad, die hij veroverde, op zijn last het toneel van een vreselijk bloedbad. En toch was hij niet wreed. Hij hoopte op deze wijze de tegenstand snel en doeltreffend te breken. Hij was altijd bereid zijn neigingen op te offeren aan zijn beginselen. Het welzijn van het land woog bij hem zwaarder dan zijn persoonlijke belangen of die van zijn familie. In zijn laatste gebod beveelt hij Engeland aan in de zorg van den Almachtige, maar zwijgt over zijn kinderen.

Cromwell is er in geslaagd de godsdienstige en politieke vrijheid van Engeland te bewaren. Het is hem niet gelukt de monarchie, die hij voor de ontwikkeling van deze vrijheid noodzakelijk achtte, te herstellen. Hij heeft de natie echter vertrouwd gemaakt met het denkbeeld, dat een nieuwe dynastie aan het hoofd van de staat monarchie en vrijheid kon verenigen en heeft daardoor de weg bereid voor de revolutie van 1688. De voorloper te zijn geweest van Willem III is geen geringe roem, zelfs voor een Cromwell. [M.O. A. 1937.]

Alemanic English

"He speaks English fluently, but he has a bad accent." What exactly do we mean by this? To say *streiki* for *streitfi*, *simān* for *saimān* are mispronunciations: we use a correct English sound, but not the right one. A bad accent on the other hand means using a sound which is not English for a correct English one which is not familiar to us. Instead of learning the new sound, we take the nearest sound we find in our own language. It is a case of the law of inertia. When there is nothing similar in our own inventory, we generally make up our mind to learn the English sound. The dangerous cases are those of great resemblance, yet not identity; for here the difference is not noticed by untrained learners, and if their attention is not called to it, they go on using their own sounds, thus perhaps spoiling an otherwise very good accent. — The same applies to those apparently accessory, yet most important elements of speech, stress and intonation. Most speakers of a foreign language are not aware of the melodic differences, and they use their own tunes when speaking other languages.

What is the position of the speakers of Alemanic dialects, when they set about learning a foreign language? Or, in our case: what are the specific difficulties of Swiss learners of English? This is what we propose to examine in this and the following articles. The lists of Alemanic and English words illustrating the phonetic differences will be long enough to serve also as a basis for practical pronunciation exercises.

There are, of course, considerable local divergencies in Alemanic dialects, especially with vowels, and they will have to be mentioned occasionally. Yet these dialects have so much in common that most of the following remarks apply to all of them. Where there is divergency, the examples are taken from the author's dialect (Solothurn).

I. Consonants

1.

The chief difficulty for Alemanic learners of English is the correct pronunciation of voiced plosives (*Verschlusslaute*) and fricatives (*Reibelaute*). These sounds are difficult also for French speakers, but their difficulty lies on the opposite side.

In Alemanic there are, roughly speaking, no voiced plosives and fricatives. The pairs *p:b*, *t:d*, *k:g*, *s:z*, *f:ʒ*, *tʃ:dʒ* exist also in Alemanic. But while in English they are differentiated by two factors: 1. strong or weak force of exhalation, 2. absence or presence of voice — with plosives there is the third factor: presence or absence of aspiration —, the first of these

factors alone distinguishes the Alemanic pairs, which are voiceless throughout.

cf. Al.	fuəðər — fuətər	Engl.	di:m — ti:m
	haizər — haisər		du: — tu:
	ri:z — ri:s		lædə — lætə
	luḡ — luk		lægiŋ — lækiŋ
	bəḡə — bəkə		bʌz — bʌs
	sibə — sipə		bæd — bæt
	aʏə — afə		bild — bilt
	maʒə — mafə		send — sent

(= magst du ihn)

Note: δ , \dot{g} etc. are the phonetic symbols for weak, but voiceless consonants. In their acoustic effect these sounds are intermediate between English d , g , etc. and Engl. t , k , etc.

cf. Engl.	zi:l	Al.	zi:l (Sihl)	Engl.	si:l
	ziŋk		ziŋk ¹		siŋk

Thus Swiss speakers of English — and of French — are apt to use the weak, voiceless consonant for the weak, voiced one. The sounds in question are the plosives b , d , g and the fricatives z , $ʒ$, $dʒ$, v at the end of words, and by analogy δ .

It would be comparatively easy to correct this mistake if in English these sounds were always completely voiced, as they are in French. But as the above examples of English words show, this is not the case. We must distinguish four cases:

1. Initial position ($di:m$, $du:$)
2. Medial position ($lædə$, $lægiŋ$)
3. Final position after vowel ($bʌz$, $bæd$)
4. Final position after consonant ($bild$, $send$)

Note: Initial and final here mean beginning and end of a breath group, not of a word; thus d in *bred ən batə* is medial.

Only (2) has completely voiced consonants. There is no difficulty here for French people, and for the Swiss who have learnt to pronounce French properly. Those who have not mastered the French voiced consonants will also have trouble with the English ones.

cf. Al.	li:ðə	E.	li:ðə	Al.	gi:ḡə	Engl.	i:gə
	oḡə		oudə		vaizə		waizə
	læ:ðə		lædə		æ:ʒər		æ:ʒə
	a:ðɔlf		ədɔlfəs		(= people from Aesch)		
	pu:diŋ		pudiŋ		heʒə		pleʒə
	vaidə		waidə		(= hast du ihn)		
	aiḡə		taibə		de:nʒəʒ		deinʒəʒ
	naigə		taigə		(= dehnt du es)		

The easiest case for Alemanic Speakers of English is (4), for here the final consonant is completely devoiced.

¹ k is here not a plosive but an affricate. The same remark applies to the k of *vi:kenḡ* (p. 6).

cf. Al.	bild hand vind	Engl.	bild hænd wind	Al.	land vi:kend mæŋz	Engl.	lænd wi:kend hæŋz
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The last example calls for a remark. According to our school grammars the ending of the third person sg. of verbs and of the plur. of substantives is pronounced s after voiceless consonants, z after voiced consonants and vowels, thus *hæŋz*, *dægz* etc. The rule wants to prevent learners from using too much breath force for the z, or from devoicing the preceding consonant as well. Besides, this -s is only devoiced completely at the end of a breath group.

Devocalisation does not take place to the same extent with v after a consonant. Here the first part of the sound is voiced, the second voiceless [twelv].

Here we touch upon the chief difficulty: the partially devoiced consonants in initial position (1) and in final position after vowel (3). With (1) the first part of the sound is voiceless, with (3) the second. Initially an accurate transcription of the sounds would be *b̥b-*, *d̥d-*, etc., finally *-b̥*, *-d̥*, etc. Especially (3) requires some practice, for it would be wrong to voice throughout, as with (2). Often an exaggerated lengthening of the preceding vowel helps us to acquire the sound.

(1) A.	ba:zəl bæ:rn bailər gəld glə:z dum	E.	ba:l bæ:n boilə gould glə:s dʌm	(2) A.	i:z u:z a:z ni:d li:d ba:d	E.	i:z u:z a:z ni:d li:d ba:d	A.	ra:b læ:g væ:g gara:ʒ vetf ¹ (= wolltest du)	E.	rʌb læg wæg gæra:ʒ vedʒ (= vege- tables) dɒʒ
	dyvəl		devl		ʒa:d		ʒa:d		dɒtf ²		

With v and ð partial devocalisation in initial and final position is not essential. It is quite correct to say *væn*, *ðen*, *faiv*, with fully voiced fricatives; but not with fully devoiced ones. Here we must be careful with ð, which is a tricky sound anyway, and with v in final position, which does not exist in Alemanic.

cf. Al.	motiv fymv mo:y (= mauve)	Engl.	moutiv faiv mouv	Engl.	ðen wið bri:ð
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M. S.

This and That, a Trap for the Swiss (III)

12. Let us imagine the following situation: Students drinking and singing noisily in a room. A squabble follows. A. has got badly hurt in his fall. B. pulls him to his feet and nods to C. sitting in his armchair to vacate his seat for A., which C. does immediately. This is a matter of a few words on the part of A. *That chair — d'you mind? Thanks very much.* Here *that* would refer to the You-zone, implying *The chair you are sitting in*. The talking across process is shortened by C. not replying but

² dʒ does not exist in Alemanic.

acting. But supposing nobody was in that chair, then A. would refer to it just the same as *that chair*. So, besides the well-known Me-You reference, an additional reference is being expressed by A., viz. the elementary reference to the respective position of a thing or person in space which underlies that rough distinction between things near or far, between *this-that*, *these-those*. Speech in practical life is either a combination or alternation of references to positions in space and of talking across. A. on board a ship to B.: *See that white speck on the horizon?* B.: Yes. — A.: *It's another ship.* (A combination of reference and talking across.)

13. For the moment, however, we are only dealing with references to positions in space, and the difficulty will be to know the dividing line between *this* and *that*, which is not a mere matter of inches and yards. A gentleman driving his car slowly through a certain street in search of number 52 — strictly keeping to his left according to English traffic regulations — may have this reflection in his head: *The odds on this side, the evens on that, so 52 will be that side.* Supposing him to be driving his car in the opposite direction: *The odds on that side, the evens on this, so 52 must be this side.* A Cambridge girl student in front of her tutor's house may be thinking: *that is her window, this is her bell.* There is no danger of confounding *this* and *that* when the two emerge together as correlatives, the one as the nearer, the other as the further. It is for that reason that Alice in Wonderland will refer to Bill as *this is Bill* in one moment and *that's Bill* in the next. In the former case Bill has come down the chimney in the Rabbit's house in which Alice is lying, in the latter case Bill who has been kicked up the chimney by Alice is now striking the ground outside. This distinction is not made in Swiss German which has *Da(s) ist de Wili* in either case.⁵

14. The distinction is more difficult when the speaker looks out into space locating things in their fixed positions. Then it is mostly *that*. *Who's that pretty girl over there; standing in the corner, talking to the youth. That's Maggie's daughter. But who is that talking to Kitty? That's Middleton.* Husband, home from work, looking from the hall into the room where he detects a visitor: *Who's that there? Is that Gertie in there?* It is mostly *that* when the speaker accompanies his utterance with a movement of his hand, when he is pointing: *That is the most frequent and convenient linguistic pointer.* Very often it is a verbal pointer with the outward gesture politely suppressed, as when Her Royal Highness the Princess Elizabeth addresses a stranger in Hyde Park: *Please what is that thing in your eye? It's an eye-glass.* But there is distinct pointing in the following. *Who's that fellow? nodding his head in his direction.* — A.: *Where's Maggie? There — is that her? He pointed to a young woman under a tree.* B.: *Where? She looked in the wrong direction. A. pointed: There, under that tree.* B.: Yes, *that's Maggie.*

15. *That* as a verbal pointer may be used although the thing pointed to is under the speaker's very nose — when a *this* would seem more logical. — Martin, holding a pyjama jacket in his hand, to servant girl: *What d'you call that⁶, Crosby? He pointed to a hole under the collar* A burn, sir, she said with conviction. Martin: *"Will you please take this pyjama to Mrs. What's-her-name", he went on, holding it out in*

front of him. Here a *this* is used, because Martin is no longer pointing and no affective side is put on. (See below 16). A pauper before a committee pointing to her disabled knee: *Look at that!* (on her own knee). Here, the affective stress is particularly strong. The woman is in the act of making an appeal to those gentlemen⁷. There is some of it in the English film "Catherine the Great" when Catherine in her dialogue with a favourite of hers refers to his former acts of bravery in battle. *And there you got that!* Here she actually touches with her forefinger a scar on the man's right cheek. *And that!* touching another scar on his left cheek. *And that!* touching some other spot on his face. Here dramatic pointing is the dominating act. — There is not a trace of affective stress in Galsworthy's *Fugitive*, Act III, scene II. Clare is holding an emerald pendent and a note in her hand. *Take this with the note to that address.* She refers to the address written on the note she is now holding in her hand before passing it across to the charwoman as *that* address. The address is somehow pointed to by Clare who wants to be explicit about it.

From what precedes it follows that, apart from pointing, a new element seems to be interfering to allow *that* to trespass on the neighbouring ground of *this*, viz. the affective element. This will be matter for discussion in our fourth instalment where *that* and *this* will be treated as regards their varying emotional tonality.

16. Where then does *this* come in? It expresses — in the absence of affective stresses — what is in the speaker's immediate surroundings, what, for instance, he is holding in his hands. Clare holding a letter: *Give him this when he comes in. I'm going away.* What is under your very eyes: Mrs. Miler, pointing to the typewriter: *D'you want this 'ere, too?* Mrs. Miler's pointing and use of *this* seems to contradict what was stated above about pointing. But Mrs. Miler's pointing is casual and humble. Her *this* is spoken in a kind of *secco*. It is not for a charwoman addressing a lady to be emphatic in her pointing and explicit in her speech. — *This* is further used for what you are touching at the moment. Clare, touching her glass: *This is going to my head.* Clare, touching the gardenias: *Don't you think it was rather sporting of me to buy these?* — *This man*, she said tapping the ugly little volume, says, *The world's nothing but thought.* What is right on your body: *I dashed into the bedroom and cut this gash* — she held out her wrist.

F.

⁵ The Alice example has been supplied by Prof. Dieth.

⁶ *That* is printed in *italics* in our source: V. Woolf, *The Years*, 237 — to indicate emphatic pointing and that peculiar affective stress which is expressed by *that*.

⁷ For Prof. Dieth the pauper's *that* is to be explained as the result of a shifting process according to which the woman — in her appeal — imagines herself to be in those gentlemen's place looking across at her disabled knee. And he wishes to see the same explanation applied to the pyjama example above. *Wia nennst si: das do; si?* This would throw us back into the Me-You field.